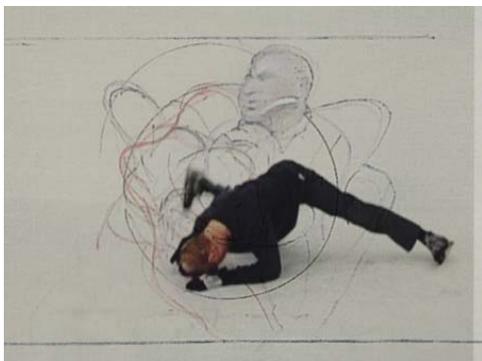


Press release
Exhibition

Melpomène Gallery,
October 13, 2006 -
December 11, 2006
Mollien Rooms,
October 13, 2006 -
January 15, 2007



William Forsythe and Peter Welz, *Retranslation / Final Unfinished Portrait (Francis Bacon)*. Installation project, 2006.
© William Forsythe, Peter Welz, Dublin City Gallery The Hugh Lane, and the Estate of Francis Bacon.

Visitor information

Press Opening:

Friday, October 13 at 6 p.m.

Exhibition open daily except Tuesdays from 9 a.m. to 6 p.m., and until 10 p.m. on Wednesdays and Fridays.

Places: Sully Wing, access via the Denon Wing, ground floor, Melpomène Gallery and 1st floor, Mollien rooms 9 and 10.

Admission fees: Free admission with the purchase of an entrance to the Museum; €8.50 and €6 after 6 p.m. on Wednesdays and Fridays; free admission at all times for youths under 18, and holders of the "Louvre Jeunes" or "Amis du Louvre" cards, and for youths under 26 after 6 p.m. on Fridays.

Further information: www.louvre.fr
+33 (0)1 40 20 53 17

"Foreign Bodies"

Toni Morrison/William Forsythe/Peter Welz...
Dance, Drawing and Film

In connection with the program of events selected by Nobel laureate Toni Morrison, the Louvre's special guest curator for autumn 2006, under the theme "The Foreigner's Home", the two-part exhibition "Foreign Bodies" explores levels of dialogue between the body in performance and the language of graphic expression.

Inhabiting an exhibition space devoted to antique statuary, in the Melpomène Gallery, William Forsythe and Peter Welz question the human figure and its relation to space, through an installation specifically created for this occasion, joining painting, drawing, and video projection. *Retranslation / Final Unfinished Portrait (Francis Bacon)* draws inspiration from the last self-portrait executed by Francis Bacon, an incomplete masterpiece exhibited in France for the very first time.

In the Mollien rooms, a selection of graphic works from the collections of the Louvre and the Orsay Museum elicit harmonious or contrasting resonance with works in film by Sonia Andrade, Samuel Beckett, Bruce Nauman, and Kazuo Ohno, performances where the languages of the body interfere with those of the image.

"Foreign Bodies" thus seeks to interpret representations of the body through images (pictorial and graphic) in the light of these investigations on the frontiers of language and performance. How do we define the boundaries between the inside and the outside, between the subject's internal sensations and images of the body which, in their entirety or as component parts, attempt to communicate that which is human in our world?

Exhibition curator: Marcella Lista, art historian, scientific programming consultant for the Auditorium du Louvre.

Part I: Melpomène Gallery

William Forsythe and Peter Welz:

Retranslation / Final Unfinished Portrait (Francis Bacon)

Choreographic (multimedia) installation, 2006.

At the heart of the museum's collections of antiquities, an installation takes up residence, the result of a collaboration between the American choreographer William Forsythe and the German sculptor and video artist Peter Welz. The central inspiration for this project is a painting, the last self-portrait by Francis Bacon, *Untitled (Final Unfinished Portrait)* (collection of Dublin City Gallery The Hugh Lane), left unfinished on the artist's easel at his death in 1992 (and never before exhibited other than in Dublin). Taking this canvas, installed in the space, as its point of origin, a performance by Forsythe, filmed from different angles, is presented on three large back-projection screens, embracing the entire gallery. The visitor is confronted with these meditative "canvases", akin to bodies, while walking through the gallery, before arriving at the drawing traced on the floor by the dancer during his performance. Inspired as much by Beckett as by Bacon, the installation coalesces with the experience of an ontological loss. It explores the notion of failure in the context of dance as well as in the context of representation.

Communications

Aggy Lerolle
aggy.lerolle@louvre.fr

Press relations

Laurence Roussel
+33 (0)1 40 20 84 98 / fax: 84 52 / laurence.roussel@louvre.fr

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With Le Point, Le Magazine Littéraire, L'Histoire, and Paris Première as media partners.

Born in New York in 1949, William Forsythe studied dance at Jacksonville University and subsequently at the Joffrey Ballet School. He joined the Stuttgart Ballet as a dancer in 1973 and choreographed his first work for the company in 1976. In 1984, Forsythe became artistic director of the Frankfurt Ballet. As an American working internationally for the last thirty years, William Forsythe is recognized as one of the world's foremost photographers. His work is celebrated for reorienting the practice of ballet from its identification with classical repertoire into a dynamic 21st century.

In recent years, he has collaborated regularly with visual artists in the creation of works at a remove from the practices of the classical stage and in this manner has explored new relationships between performance and the public. *Retranslation / Final Unfinished Portrait (Francis Bacon)*, presented here for the first time, is his second collaboration with the German sculptor and video artist Peter Welz.

Born in Germany in 1972, Peter Welz pursued his studies in London (Chelsea College of Art and Design), New York (Cooper Union), and Dublin (National College of Art and Design). His work focuses on the relations between the human figure and space. Welz's earliest installations made use of casted human forms, but he later came to prefer the use of video to convey his spatial and sculptural concerns. His complex video installations are conceived as a total medium engaging the spectator. His creations have been exhibited in museums both in Europe and the United States, and he recently was commissioned to create an installation at the Massachusetts Institute of Technology in Boston entitled "The Choreographic Turn".

Part II: Mollien rooms

Presentation of drawings and films



Eugène Delacroix, *Sheet of studies with male nudes, heads of felines and of other animals*, c. 1864. Musée du Louvre © RMN/Jean-Gilles Berizzi.



Charles Le Brun, *Two male nudes, leaning backwards*, c. 1672. Musée du Louvre © RMN / D.R

In the Mollien rooms, a selection of graphic works by Delacroix, Le Brun, Degas, Géricault and Füssli, drawn from the collections of the Louvre and of the Orsay Museum, elicits resonance with filmed works by Sonia Andrade, Samuel Beckett, Bruce Nauman, and Kazuo Ohno, all of which offer meditations through the movements of the body on the predicament of individual identity.

Taking up the theme suggested by Toni Morrison, "The Foreigner's Home", this part of the exhibition, divided into four chapters (*Battlefield, Folds, Falls, Obliterations*), plays with anachronisms. It proposes to read graphic representations of the human figure by means of languages of the body communicated through performance. This comparative approach concentrates on representations of the moving body as a place of precarious, suspended or unstable identity. In these images, the movement of figures is less subjected to narrative than it is evocative of interior passages and states, of psychic experience. It imparts what the philosopher Gilles Deleuze describes as "sensation": the body in a work of art is identified by the viewer, not because it is known to be a representation of the object interpreted, but by virtue of its sustaining the sensation experienced in the encounter with the artist's work. It is the genesis of an active relationship between the figure and space. These sketches bring to the fore an intimate experience of otherness which, at the heart of the creative process, relates to the intrinsic nature of art and the artist.